

**Registered Charity No: 2535040**  
**Company No: 1000799**

**THE OILY CART COMPANY**  
**(Limited by Guarantee)**

**TRUSTEES' / DIRECTORS' REPORT AND**  
**FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31st MARCH 2020**



## THE OILY CART COMPANY TRUSTEES ANNUAL REPORT 2019-20



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## 1. OBJECTIVES & ACTIVITIES

Oily Cart continued to pursue its core mission **to reimagine theatre for young audiences to make it more inclusive**, with a particular focus on **disabled children and young people** who experience the **most barriers to engagement** which includes those labelled as having:

- Profound and Multiple Learning Disabilities (PMLD)
- Autistic Spectrum Conditions (ASC)
- Severe learning difficulties (SLD)
- Multi-sensory impairments (MSI)

The company also continued to reach the very young (0 – 6 months) as well as a wider audience of children and young people through its inclusive family shows.

The company strives to achieve its core mission through five core objectives:



### **SHOWS and CREATIVE PROJECTS:**

High-quality theatrical experiences created for and with children and young people who have a range of needs (prioritising those labelled as having complex disabilities) across the UK and internationally



### **EXPLORATION:**

Pushing the boundaries of sensory performance practice through research, collaboration and artist development



### **CREATIVE DIVERSITY:**

Inviting diverse perspectives to enrich all of our working practices



### **DRIVING CHANGE:**

Advocating for the rights of individuals labelled as having complex needs to lead active cultural lives



### **RESILIENCE:**

Making sustainable choices that nurture our resources (creative, financial, organisational and the planet). These resources will allow us to be responsive to our audiences' changing needs.

**“You literally cannot put a price on the feeling of acceptance and pride seeing your child take part in a performance with people they haven't met before, these are valuable skills being taught beyond just the experience of the show”** Audience feedback on Jamboree.



## 2. PUBLIC BENEFIT

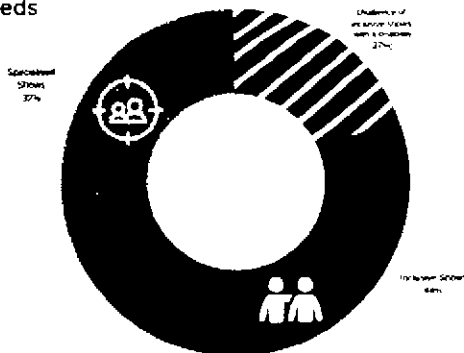
The charity confirms that the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging.

Oily Cart's purpose is to create theatrical artistic experiences (including theatre shows and artistic workshops) that benefit the public, in particular children and young people. By ensuring each experience is of the highest quality, the charity achieves benefits such as:

- Increasing wellbeing through taking part in positive shared activities
- Bringing joy and entertainment
- Improving social and communication skills through creative activities
- Providing educational experiences, including developing new skills

The charity has a particular focus on creating this work for disabled children and young people who experience the most barriers to engagement, across the UK. Shows are either tailored specifically to the individual participant to achieve the greatest impact.

100% of performances  
Tailored to Complex  
Needs



In order to widen its reach, the company tours work across the UK, to accessible venues and also schools to reach those young people who might otherwise not be given the opportunity to access a venue. By delivering work in this way, the charity reached 4685 beneficiaries (3962 audiences and 723 workshop participants) in 2019-20.

The company relies on grants and the income from fees and charges to cover its operating costs. In setting the level of fees and charges, the Trustees give careful consideration to the accessibility of the work to the public. Fees are charged directly to venues

and schools, where they have the means to subsidise the work. By delivering work in schools this is free of charge for the children and young people. When delivering work in venues, the charity supports an offer of affordable family ticket prices, free tickets for carers, and supports other initiatives to ensure the work can be accessed by all members of the public.

For all public events, the charity ensures adjustments are made to make the space as accessible as possible. This includes making sure there are no physical barriers, but also creating a "relaxed" environment where audience members with specific needs can come and go as required. At each venue, there is a "quiet space" provided for audiences who will benefit from this to support their mental or physical health. Preparation resources are provided in advance of each show, which include visual stories, timelines, and extracts of the music. This allows audience members who have longer processing times to feel at ease when entering the performance environment.

Each tour is designed to maximise reach across the UK, and across a year the charity offers a range of public opportunities in arts venues, schools, community spaces and children's hospitals to increase this reach. In 2019-20 the charity worked in 12 arts venues and 10 schools across the UK, with 56% of shows taking place outside of London.



### 3. ACHIEVEMENTS & PERFORMANCE: 2019-20

This year marked the start of a new chapter for the company, with the successful transition to the new joint-leadership of Ellie Griffiths, Artistic Director, and Zoë Lally, Executive Director.

A key focus in the year was to increase opportunities for children and young people with the most barriers to engagement by filling a gap in provision for these audiences. Oily Cart gave many young people their first ever theatre experience, through opening up new creative possibilities. To deepen the impact of this work, the company engaged these young people collaboratively through creative residencies with professional performers.

Oily Cart maintained its position as a sector leader, and in order to share this expertise the company continued its enrichment work.

The final month of the financial year was impacted by the Covid-19 pandemic. Nevertheless, the company remained in a robust position, and worked quickly to adapt its plans for 20-21.

#### We engaged new audiences

Had not seen an Oily Cart show before

Had not taken the child they accompanied to the theatre before

Of our shows were outside of London, reaching those limited by geography and disability

In 2019-20 key achievements were:

- Touring **3 shows for 19 weeks** of the year.
- **Reaching 4685 beneficiaries** (3962 audiences and 723 workshop participants)
- Designing **100% of performances for children facing the most barriers to engagement**. 38% of shows were tailored to the specific barriers facing individual disabled young people, and 62% of shows were accessible family shows for both disabled and non-disabled audiences to enjoy equally together (of which 37% of individuals declared having disability)
- Being **shortlisted for a Fantastic For Families Audience Impact Award**.
- Engaging new audiences: **75% had not seen an Oily Cart show before**; 20% had not taken the child they were accompanying to the theatre before, of which 100% were motivated to take them to see live theatre in future as a result of seeing the show.
- Delivering work in 12 arts venues and 10 schools across the UK, with 56% of shows taking place outside of London.
- Delivering a sold-out summer training scheme and providing a wide range of opportunities and progression routes for diverse emerging artists.
- Sharing best practice with the sensory theatre sector to promote change.
- Reducing environmental impact of our touring work through reducing scale of set that is transported and avoiding excessive mileage.

#### Our Beneficiaries





### 3.1: SHOWS and CREATIVE PROJECTS

The company delivered three highly acclaimed interactive, sensory theatre productions to its target audiences in 2019-20. Each show was developed in collaboration with young people to ensure they were tailored to the specific needs of these audiences. High production values were maintained to ensure the best possible cultural experience for each young person.

- **SPLISH SPLASH** continued for 1 weeks' touring in 2019 (touring had been brought forwards into 18-19 to allow for the transition period for the new CEOs).
- **JAMBOREE** was developed through a 3-week co-creation residency with teenagers with PMLD; premiered at the bOing! Festival and toured for 3 weeks in Autumn 2019. The tour was revived for 5 weeks in 2020, which was cut short due to Covid-19.
- **ALL WRAPPED UP** was created as a new inclusive production and toured for 9 weeks.
- **COVID-19 CANCELLATIONS:** 4 performances and 20 workshops in March of the Jamboree re-tour were cancelled due to the outbreak of Covid-19.
- **INCLUSIVE PLAY SPACE:** the team delivered 6 inclusive workshops for children and young people with complex needs and their friends and families.

Oily Cart's work creates vital opportunities for disabled families to share in immersive arts experiences together: **96% of Oily Cart's audiences really valued the shared experience** (ratings of 8+ on a scale of 1-10). Frequently the company receive feedback from parents, carers and teachers that the shows bring out reactions from children that they have never seen before. This might be a small movement, a flicker of the eye, but for some young people this can represent a really significant level of engagement. It can even enable the adult to see their child in a new light.

**"He created loads of vocalisations which his carers stated they had never experienced him using his voice that much before."** Audience feedback on Jamboree

#### **TAILORED PRODUCTION: JAMBOREE**

**Opening shows: bOing! Festival, August 2019**

**Autumn Tour: September 2019**

**Spring tour: March 2020**

Jamboree was a vibrant, sensory, gig-theatre show for teenagers with complex needs. A travelling Balkan-inspired band led the audience on a musical journey, introducing them to young people they had met on their journeys who had inspired and influenced the music.

The audience were welcomed into a sensory 'speigeltent' and were invited to actively participate in every scene using beautiful bags of props. The atmospheres of the show ranged from magical moments lit by torchlight, to a riotous finale.

The main theme of 'Jamboree' is the importance of listening to people who communicate differently. Professional musicians explored ways of co-creating the music for the show through a 3-week residency with disabled teenagers. This process was then embedded as part of the delivery model touring the show across the UK. Two members of the band would 'jam' with young people local to the area, then integrate their creative input into the show that the young people would then come to at the end of the week. The band integrated melody lines, rhythms and voice recordings of the young people into the shows, so each one was unique. The shows were performed in schools and local theatres for the collaborating students, alongside public audiences.

## FEEDBACK FROM AUDIENCES

### Jamboree

#### Feedback from Audiences

Agreed this was an Enjoyable Shared Experience



96%

Strongly agreed that the show was Fun for the Child Attending



92%

Strongly agreed that the child Enjoyed the Multi Sensory Elements



92%

Strongly agreed that the show had given them Inspiration for Sensory Activities



92%

**"The staff who accompanied our students to the workshops in school were amazed at the reactions and communication of our students during the sessions. This exceeded what we would normally expect for these students in the normal classroom environment. It was very special watching the reactions of the students as they recognised their own voice / music that had been so beautifully and skilfully weaved into the performance. Their faces lit up and they became extra animated, how fantastic for their self-esteem!"** Assistant Head, Baginton Fields School.

**"Multi-sensory, personally engaging and adapted to individual ability. My daughter laughed, clapped her hands and was engaged throughout the show"**

Parent feedback on Jamboree

## ACCESSIBLE FAMILY PRODUCTION: ALL WRAPPED UP

Winter tour: December 2019 – February 2020

On arrival, audiences were invited to "unwrap" their way into a dreamlike world, where simple wrapping materials were transformed through shadow and light into magical creatures and imaginative games. The show culminated in an interactive play session for the audience to make their own shadow creations, and to take control of the light-activated soundtrack.

**"a gift of a multi-sensory show... A true box of delights."**

Lyn Gardner, Stagedoor

All Wrapped Up was Oily Cart's first 'fully inclusive' production, for both disabled and non-disabled audiences to enjoy together. The commitment to remove as many barriers as possible, resulted in a highly sensory, non-verbal show, which was developed with direct input from young children through puppetry and play sessions. The show was resident at artsdepot in London throughout December, followed by a UK-wide tour in early 2020.

**"My daughter has talked of nothing else. It was pure magic, sensitive and deep and beautiful. You guys create the most dreamy worlds - always so hard to come back to reality after them!"** Audience feedback

## FEEDBACK FROM AUDIENCES

### All Wrapped Up Feedback from Audiences

Rating of the Interactive and Sensory Elements

80%

**"It moved at her pace so she had time to get interested and process and enjoy what was happening. A diverse range of sensory experience. She was instantly relaxed and able to engage for a long time"** Audience feedback

Agreed that the show was Different to Anything They'd Experienced Before

88%

**"All children were engaged, children with ASD were exceptionally well included. Captivating"** Audience feedback

Were Captivated by the Show

86%

**"Students with profound and multiple disabilities totally engaged and included"** Audience feedback

## INCLUSIVE FAMILY EVENT: SENSORY PLAY SPACE

May 2019

As part of Wandsworth Arts Fringe in May 2019, Oily Cart welcomed disabled young people (aged 5 – 19) and their non-disabled friends and family into Oily Cart's RIBA award-winning premises. Everyone was invited to play and relax in a magical and interactive space with their siblings and friends, families / carers. This was facilitated by experienced Oily Cart performers and opened up the company's building to families from across London.

**"Sensory wonderland lived up to its descriptions. So good to see our son enjoying the world around him rather than it causing him distress."**

Parent of young person with complex needs

## SPECIALISED PRODUCTION: SPLISH SPLASH

Touring: April 2019 (extension on 2018-19 tour)

This was an extension of the 2018-19 show, performed in hydrotherapy pools for audiences labelled as having complex needs. Hydrotherapy pools in schools and hospitals were transformed by underwater lighting, clouds of bubbles, curtains of spray, and live music played on specially created floating instruments, with sound that could be felt as much as heard. For more detail, please refer to our website or 2018-19 Trustees Annual Report.





### 3.2. EXPLORATION

Pushing the boundaries of sensory performance practice through research, collaboration and artist development

The ethos of exploration that led Oily Cart to pioneer sensory theatre is continuing to be nurtured by the company. In order to achieve the best possible experience for each child and young person and to break down barriers to engagement, the company creates the time and space to test new techniques and share knowledge within and beyond the sector. The company is committed to diversifying the sensory theatre sector to ensure a greater level of representation of its audiences – this led to a greater focus on opportunities for D/deaf and disabled artists as performers and collaborators.

Key achievements in this area in 19-20 included:

- **CREATING WITH THE CART:** delivering a successful week-long summer school for 19 participants (teachers and artists) to train in sensory theatre. 2 places on this course were offered free of charge to local SEN teachers, 2 bursary places were offered to D/deaf and/or disabled artists, and paid 1 learning disabled workshop leader.
- **ASSOCIATE ARTIST:** Oily Cart supported a new Associate Artist, Rhiannon Armstrong, an award-winning live artist who specialises in intimate performance work for inclusive audiences. This is the first time the company has offered this post to a disabled artist.
- The team delivered **34 mentoring sessions to 25 emerging artists** throughout the year.
- The company took part in 1 skills-swap with Access All Areas to share knowledge of working with young people who have PMLD (with 10 participants) and received input on working with Creative enablers and accessible artistic practices.
- Delivered a **week-long programme of training workshops with 52 theatre-makers at the Aichi Prefectural Theatre in Japan**, focusing on inclusive working practices with learning disabled and neurodivergent artists and co-creation techniques with young people with complex needs. This was co-led with a disabled artist/facilitator.
- The company supported 2 work experience placements, one of whom has complex needs, and delivered a lecture for Keele University, Goldsmiths Applied Theatre MA and the Assitej International Theatre for Young Audiences gathering in Norway.

Feedback from Creative with the Cart 2019:

**“I have enjoyed every moment of the course and have been completely inspired by those both teaching and attending. My eyes have been opened to a whole sensory world and I’m never shutting them again.”**

Creating with the Cart participant

**“Such a wonderful eye-opening experience. I can’t stop thinking about Sensory Theatre and where I’m about to take it next!”**

Creating with the Cart participant



### 3.3. CREATIVE DIVERSITY

Inviting diverse perspectives to enrich all of our working practices

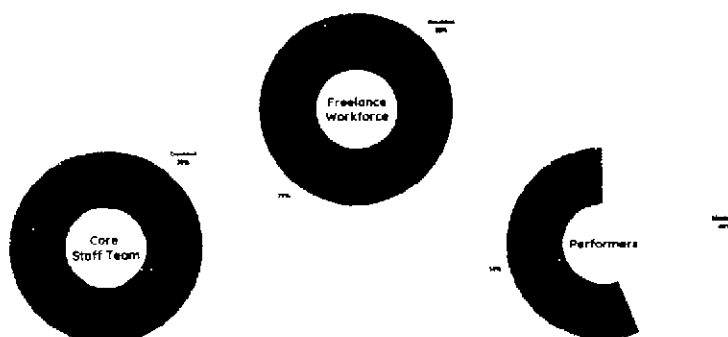
Oily Cart enriched it's creative practices by:

- Achieving a good **gender balance in their freelance workforce** across the year, engaging 48% female, 42% male and 10% non-binary/transgender staff members.
- **23% of the company's freelance workforce and 20% of the core staff team identify as disabled.**
- **44% of performers appointed within the year identified as disabled / learning disabled / neurodivergent.**

- **Striving to improve the ethnic diversity of the workforce:** 52% White British 29% other white background; 10% Black Caribbean; 6% Other Asian background; 3% Other ethnic background.
- **26% of the company's freelance workforce in 19-20 were LGBTQ+**
- By undertaking skills-swaps and paying for consultations with disabled artists, arts leaders and with organisations including Access all Areas and Heart & Soul, Oily Cart **improved their understanding of inclusive working practices.**
- The team mentored 1 disabled artist through a year-long Associate Artist placement.
- **We created all of our work directly with disabled and neurodivergent young people** to ensure they had an influence on the development of all our work. We delivered 95 workshop sessions to create, preview or watch scratch performance and welcomed 243 young people with complex needs in this process.

**“Our daughter has complex needs and is a wheelchair user - it was wonderful to see a wheelchair using member of the cast - this is a positive message to families and all children”** Parent feedback on All Wrapped Up

### ♿ People who identify as Disabled



### Freelance Workforce Diversity



### ADVISORY GROUP

Oily Cart created an Advisory Group, engaging **6 local families who have a child or young person with complex needs**. The team delivered the first engagement session with the group, which included the opportunity for them to preview and give feedback on a show, as well as feeding into website redevelopment. During the pandemic, the company took the opportunity to trial an online version of this group through a “Families Facebook Group”. This had good take-up with **137 members**. The team are reviewing their approaches to engaging this group and over the next year will continue to develop the ways in which they can effectively engage with audiences through the development of all of the company's work.



### 3.4 DRIVING CHANGE:

Advocating for the rights of individuals labelled as having complex needs to lead active cultural lives

In 2019-20 Oily Cart further developed its approach to advocacy and its commitment to raising the profile of disabled artists – with a view of contributing to change within the theatre sector and wider society.

As part of this strategy, the company:

- **Celebrated and showcased the contributions of young people with complex needs** in the production Jamboree and across social media as part of a campaign around this project.
- Delivered keynote speeches at **All Young Stories symposium at Keele University** and **Assitej gathering at Kristiansand Festival**, Norway, the **Sensory Theatre Symposium** (Upfront Performance Network) at the Festival Theatre in Edinburgh, and provided key provocations to raise the profile of disabled performers as part of the “What is Social Inclusion Performance? Symposium” in Aichi province in Japan and the Excellence in Management Symposium for ITC / Equity.
- Engaged a **disabled and neurodivergent artist to co-deliver training workshops** and a seminar in Japan.
- Ensured that **50% of training or symposium presentations were co-delivered by disabled artists**. The target is for this to be 100% representation from 2020.



### 3.5 RESILIENCE:

Making sustainable choices that nurture our resources (creative, financial, organisational and the planet). These resources will allow us to be responsive to our audiences changing needs.

### DIGITAL RESOURCES:

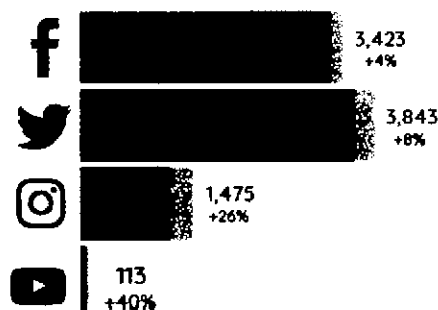
In 2019-20 the team redeveloped the company website [www.oilycart.org.uk](http://www.oilycart.org.uk) to make it more accessible, and to ensure it functioned as an effective resource for the company and its audiences.

Additional resource was allocated to developing digital content for the new website and to better communicate the aims and impact of the company’s work to the public. In 2019-20 the company released 10 new videos, including trailers, behind-the-scenes content, and artist development resources. We captured interviews with teachers, artists, young people and their families to demonstrate the impact of our work.

Key achievements included:

- Since the launch of the new website the length of time people have stayed within the site has increased by over 25%.
- In 2019-20 there were 14,963 visits to website.
- The Oily Cart Youtube channel received 5,576 views during 19/20 (an increase of 89% compared to 18/19) and had the most notable growth in followers.
- The company’s social media following was 8,854 at the year end, representing a 10% growth on the previous year.

### Our Followers



## **STAFFING:**

- We engaged a new PR representative to develop our Communications Strategy, and to sustain our profile with audiences, and the arts and disability press.
- In the final month of the year we adapted to working remotely during the pandemic.
- We were able to support all freelancers who had been given prior commitments to work with us during the pandemic period, to ensure they were paid in full.
- The company continued to be an Ethical Manager of the Independent Theatre Council upholding ethical employment practices.

## **CLIMATE CRISIS:**

In the year we made a number of decisions to reduce our carbon footprint, which we acknowledge is a particular challenge for a touring theatre company. We used 'green' suppliers for all office materials, and all staff and artists were encouraged to adopt environmentally-friendly approaches where possible (e.g. recycling, prioritising public transport). We continued to monitor our impact through Julie's Bicycle.

## **EVALUATION:**

In this year we developed a company Theory of Change model as part of our new Business Plan, to ensure that our mission is clear, and that we can review our assumptions and ensure the company remains on track.

In addition, we continued to work with external evaluators to strengthen our ability to review our own work. In 2019-20 we worked with Dr Joe Wright on an evaluation of the co-creation process, working with teenagers with complex needs as part of Jamboree.

We evaluated all our work, and signed up to the Audience Agency's "Impact & Insights" evaluation platform which ensures our work is consistently measured on an industry-wide set of metrics, allowing us to benchmark our impact, as well as ensuring each project is peer reviewed.



## **4. FINANCIAL REVIEW 2019-20**

### **4.1 Financial review**

The detailed figures are included in the Financial Statements. At the year-end the charity recorded a deficit of £2,212 on the General Fund after fund transfers. The accumulated surplus on the General Fund at the end of the year was £181,478 (of which £11,786 is Fixed Assets and £169,692 is net Current Assets). The company also holds a restricted fund of £109,441 arising from grants received for future work, and a Capital Fund of £294,742, which represents the past funding of the leasehold premises improvements.

The principal funding of the Charity's activities continues to be fees from performances given in schools and theatres; public subsidy received from Arts Council England and London Borough of Wandsworth. The Charity continued to attract generous support from major charitable trusts and foundations.

Aspects of the financial year 2019-20 look significantly different to the preceding financial year due to the company's decision to deliver a show earlier than normally planned, at the end of 2018-19 instead of at the beginning of 2019-20, to relieve capacity on the incoming CEOs in 2019-20. This resulted in an unusually high level of earned income and related production expenditure in 2018-19, and an according drop in both within the 2019-20 financial year.

Income in this year was not significantly reduced by the disruption caused by Covid-19; the financial impact of that disruption is likely to be felt in subsequent years. At the time of writing, venues across the UK are closed, and both venues and schools are unlikely to book traditional shows for the foreseeable future. Many of the company's core audience members are continuing to shield from the pandemic, and will be among the last to return to venues when they do reopen. This is forecast to result in a drop in earned income. Oily Cart has mitigated this disruption with an 'uncancellable plan', to provide an adapted programme of work for the charity's beneficiaries, and the drop in earned income potential has been considered in the budgeting of this plan.

There remains a high need for continued support from Trust and Foundations. With the exception of much needed emergency funds, many Trusts and Foundations have been closed to new applicants, resulting in a further disruption to the company's planned fundraising timeline for securing replacement funds in future years. The Trustees have again considered this risk, and taken this risk into account when planning the future programme.

The security of continued Arts Council England funding as a National Portfolio Organisation has played a vital part in maintaining the viability of the company at such a critical time, and in maintaining confidence of other funders in Oily Cart's work. The current funding cycle is secure until March 2022, with the opportunity for this to be renewed for a further year for existing recipients.

After making enquiries the directors have a reasonable expectation that the company has adequate resources to continue in operational existence and meet its liabilities as they fall due for the foreseeable future, being a period of at least twelve months from the date these financial statements were approved. Accordingly, they continue to adopt the going concern basis in preparing the financial statements.

#### **4.2 Investment powers and policy**

Under the Memorandum and Articles of Association, the Charity has the power to invest in any way the Trustees wish. To the extent that cash balances exceed short term needs they are invested in deposit accounts.

#### **4.3 Reserves Policy**

The level of free reserves held in the General Fund at 31st March 2020 is £169,692, not including fixed assets of £11,786 (the total General Fund balance is £181,478). At the year-end there was also a Capital Fund of £294,742, which represents the past funding of the leasehold premises improvements, and a restricted fund of £109,441 arising from grants received for future work.

It is the policy of the charity to maintain unrestricted funds, which are the free reserves of the company, at a level which can ensure the sustainability of the charity through periods of change, uncertainty and financial challenges. This is deemed necessary as a substantial part of the charity's funding is from trusts and foundations and there is no certainty that the level of funding required to continue and develop the Charity's activities will be received.

In setting the level of required reserves, the Trustees have considered the costs to which the company is committed on a regular basis, and the length of that commitment (usually between 3 – 6 months). This includes, but is not limited to, the lease on the company's premises, supplier contracts, core staff contracts, freelance and performer contracts. Additionally, the Trustees have considered the timelines and commitments the company undertakes when booking its productions and the potential costs required to underwrite these key commitments for a period of 6 months. The Trustees have also taken into consideration the expected cashflow of the company over the year ahead. The Trustees deem that the target level of free reserves to support this policy are £173,000.

The company's General Fund is available for the general purposes of the Charity. The Trustees' policy has been to build the reserves where possible, particularly in the current economic climate.



## **5. FUTURE PLANS: 2020-21**

### **DOORSTEP JAMBOREE (ADAPTED RE-TOUR)**

The re-tour of Jamboree that began in March 2020, and was due to continue into 2020-21 was cancelled due to Covid-19. Nevertheless, as part of the company's "uncancellable plan" the show is due to be revived as a flexible, pop-up (and digital) show that is able to tour in a way that meets the current government guidance. We will restage 'Jamboree' as an outdoor, acoustic show that pops up outside the homes of young people with complex needs who were shielding as a result of the Covid-19 threat. This tour aims to ensure that these families are not invisible during this challenging time. It also aims to connect families with local community networks of support. We will tour locally in London and greater London (due to the high risk posed by Covid 19; limiting the distance travelled by staff) in Sept/Oct 2020.

### **SPACE TO BE**

We are currently reimagining 'Space to Be' as a home tour for families which have a young person labelled as having PMLD. This is in response to blogs and interviews with families with this lived experience who feel they are being pushed over the limits of their capacity during lockdown, with reduced or no support. 'Space to Be' will visit homes for a week (4 homes concurrently per week.) It will be a highly flexible performance, designed to enrich day to day routines with creativity. The performance will be led by the parent or carer, guided by an audio piece and using beautifully crafted sensory packages. 'Space to Be' is being designed to enable moments of joy, play and connection between the adult and young person amidst a potentially high amount of daily, repetitive care tasks. The focus is on sensory wellbeing for both adults and young people in the household, to explore new ways of being together, even in a restricted environment. We hope to use this project as a way of testing how our sensory practice can also benefit our core and freelance team members, especially during these challenging times when everyone is in some way dealing with restrictions to their normal lives.

### **International Sensory Lab**

Prior to lockdown, we were about to launch "Sensory Lab" in partnership with Rose Bruford, as a year-round programme to share learning and exploration with the wider sensory arts sector. This would have taken place as a series of free artist workshops, and a week-long 'International Mentoring week' as a redevelopment of 'Creating with the Cart' (a biannual offer, with a teacher/practitioner symposium in the following year). We have now reconfigured these plans so this activity will take place online. We will offer 10 places and 2 bursaries for D/deaf and/or disabled artists to take part in a live course. We will then offer wider access to a recorded version of the course that can be accessed at a lower cost.

### **R&D**

We will start the exploration for creating a sensory film for young people who have an autistic spectrum condition. 'Squishy Heart' (working title) will be led by disabled artists who have experienced a longer period of isolation due to their disability. Through the creation process the team will explore ways of creating that do not exclude those isolated through disability in process or performance. We are especially aware of considering those who have unpredictable conditions that may be a barrier to them participating in standard theatre rehearsal processes. This will inspire a touring model which includes an installation and performative elements to bring a live dimension to the film, when touring becomes a viable option (planned for 2021-22).

We will develop a new international co-production with Polyglot (leading Australian young people's theatre company) which will be commissioned by the Melbourne Arts Centre. This will focus on sustainability and ways of collaborating and touring internationally without negatively impacting the environment. A showcase of the work in development is scheduled for October 2021, with a future touring model to be developed for 2022-23.

### **Associate Artists**

We are committed to continuing our Associate Artist programme, with a focus on developing progression routes for disabled artists. We are also looking at progression routes for underrepresented artists within specific projects.

### **Advisory Group:**

We will continue to develop a network of local young people with complex needs, and their parents / carers. The company will work with these families in the development of new work, artistic planning decisions and through ongoing dialogue throughout the year. We will also trial an online version of this group via Facebook.

### **Other enrichment**

Oily Cart will continue to develop its national and international profile, with confirmed invitations for keynote speeches at: Scen:se in Sweden (November 2020).



## **6. STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **6.1 Governing Document**

Oily Cart is a registered charity (registered with the Charity Commission) and a company limited by guarantee, governed by its Memorandum and Articles of Association.

### **6.2 Governance & Management**

Oily Cart continued to benefit from having effective cost and financial monitoring systems in place, and a successful fundraising programme. The company has a strong and enthusiastic Board with a diversity of relevant skills and experience. There is to be a planned public recruitment for new Trustees in 2020-21 and the retention and succession policy for Trustees is under review in the same timeframe.

New Trustees are elected to the board by existing members, after discussion and an induction process. Anyone under consideration as a trustee of Oily Cart, is invited to attend one of the quarterly board meetings as an observer. If, after this, potential trustees wish to serve on the board, the board will then decide whether or not to invite them to become a trustee.

The new trustees will then undergo an orientation meeting to brief them on their legal obligations under charity and company law, the Memorandum and Articles of Association, Safeguarding, the committee and decision-making processes, the strategic plan and recent financial performance of the charity. During the induction meeting they meet the chair and other trustees together with the artistic director and key employees. Trustees are encouraged to attend appropriate internal and external training events when these will facilitate the undertaking of their role.

The key management personnel of the charity comprise the members of the Board, the Artistic Director (joint CEO) and the Executive Director (Joint CEO). The Board of Trustees administers the charity. The board meets four times a year, and the Finance and General Purposes Sub-Committee meet regularly. Senior Management, who are subject to appointment by the board,

are responsible for the day to day running of the Company and operational matters including finance, employment and artistic performance and strategy.

The organisation benchmarks salaries and fees for all personnel within the organisation, including Key Management personnel, with the wider independent theatre sector. Changes to levels of pay for employees can be made in line with benchmarking process and the annual appraisal process that all permanent employees complete. Salaries are reviewed annually, subject to the approval of the Board.

### **6.3 Related Parties Transactions**

Other than the payments to key management personnel as disclosed in the financial statements, the charity had no related party transactions.

### **6.4 Risk Management**

The Trustees' risk management strategy comprises:

- A comprehensive budgeting and planning system with an annual budget
- A 3-5 year Business and strategic plan
- A company risk register which is subject to annual review
- The design and implementation of systems and procedures to mitigate all risks identified in the plan and to minimise any potential impact on the Charity should those risks materialise

The Trustees have identified and reviewed the major risks to which the charity is exposed on a regular basis. Particular risks that are being regularly monitored include:

- Fundraising Activity, including reliance on successful fundraising and public subsidy and the increasingly competitive market
- Safeguarding
- Motor vehicles (the company's two vans)
- Personnel capacity and wellbeing

The Trustees are satisfied that systems are in place to mitigate the charity's exposure to the major risks. Company policies and procedures are closely monitored as is the company risk register, which provides the impetus for better organisational planning. A key element in the management of financial risk is the setting of a reserves policy and its regular review.

The Trustees foster an environment in which the creative team are able to take appropriate artistic risks as part of the development and innovation of new artistic approaches.



## **7. TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS**

Company law requires the Trustees to prepare financial statements that give a true and fair view of the Charitable Company's financial activities during the year and of its state of affairs at the end of the year. In preparing the financial statements the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles of the Charities SORP;
- Make sound judgements and estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charitable Company will continue in operation.



The Trustees are responsible for maintaining proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charity and enables them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the Company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In accordance with Company Law, as the Company's Directors, we certify that:

So far as we are aware there is no relevant information of which the company's independent examiners are unaware; as the directors of the company we have taken all the steps that we ought to have taken in order to make ourselves aware of any relevant information and to establish that the company's independent examiners are aware of that information.



## **8. REFERENCE & ADMINISTRATIVE DETAILS**

The Trustees/Directors present their report, together with the audited financial statements of the charitable company, for the year ended 31st March 2020.

Charity Number: 1000799  
Company Registration Number: 2535040

Principal Office: Smallwood School Annexe,  
Smallwood Road, London SW17 0TW

### **DIRECTORS & TRUSTEES**

The directors of the charitable company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees who served during the year and since the year-end were as follows:

Philip Barden  
David Bickle  
Brian Harris (retired 26 November 2019)  
Rebecca Manson Jones (Elected 26 November 2019)  
Lisa Mead (Chair)  
Bill Mount (retired 26 November 2019)  
Taiwo Dayo-Payne  
Rita Ray

### **SENIOR MANAGEMENT (during this year)**

Artistic Director & CEO: Ellie Griffiths  
Executive Director & CEO: Zoe Lally

### **INDEPENDENT EXAMINERS:**

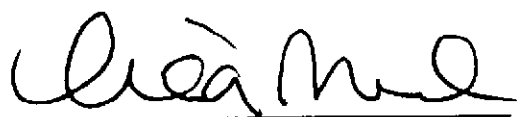
Jon Catty and Company, 12 Durham Road, London N2 9DN

A resolution will be proposed at the Annual General Meeting that Jon Catty and Company be reappointed as independent examiner to the charitable company.

### **BANKERS:**

HBOS  
CAF Bank Ltd  
Charity Bank Ltd.

This report was approved by the board on 30<sup>th</sup> November 2020 and signed on its behalf by:

A handwritten signature in black ink, appearing to read 'Lisa Mead', written over a horizontal line.

LISA MEAD  
Chair of Trustees/Directors

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**INDEPENDENT EXAMINER'S REPORT  
TO THE TRUSTEES OF THE OILY CART COMPANY  
FOR THE YEAR ENDED 31st MARCH 2020**

I report on the financial statements for the year ended 31st March 2020 which comprise the Statement of Financial Activities, the Balance Sheet, Income and Expenditure Account and Cash Flow Statement and the related notes on pages 24 to 29.

**Respective responsibilities of trustees and examiner**

As the charity's trustees (and also its directors for the purposes of Company law) you are responsible for the preparation of its accounts in accordance with the requirements of the Companies Act 2006.

The charity's trustees consider that an audit is not required for this year under the Charities Act 2011 (the Act) and that an independent examination is needed.

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act, it is my responsibility to:

- \* examine the accounts under section 145 of the Act.
- \* follow the procedures laid down in the General Directions given by the Charity Commission (under section 145(5)(b) of the Act).
- \* state whether particular matters have come to my attention.

**Basis of independent examiner's statement**

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the accounts.

**Independent examiner's statement**

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the ICAEW which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect the accounting records were not kept in accordance with section 130 of the Charities Act; or the accounts did not accord with the accounting records; or the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirements that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

JON CATTY  
CHARTERED ACCOUNTANT  
INDEPENDENT EXAMINER



30th November 2020

FOR AND ON BEHALF OF  
JON CATTY AND COMPANY  
CHARTERED ACCOUNTANTS  
12 Durham Road  
London N2 9DN

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31st MARCH 2020**

	note	General Funds	Designated Funds	Restricted Funds	Capital Funds	Total Funds 2020	Total Funds 2019					
<b>INCOME from</b>												
Grants and Donations	2a	409,937	-	109,441	-	519,378	372,627					
Investments	2b	928	-	-	-	928	2,068					
Charitable Activities	2c	94,900	-	-	-	94,900	255,378					
Other Income	2d	3,434	-	-	-	3,434	4,215					
		-	-	-	-	-	-					
<b>TOTAL INCOMING RESOURCES</b>		<u>509,199</u>	<u>-</u>	<u>109,441</u>	<u>-</u>	<u>618,640</u>	<u>634,288</u>					
<b>EXPENDITURE ON:</b>												
Charitable Activities	3a	531,641	-	-	-	531,641	714,506					
Other Expenditure	3b	-	-	-	-	-	80,258					
		-	-	-	-	-	-					
<b>TOTAL EXPENDITURE</b>		<u>531,641</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>531,641</u>	<u>794,764</u>					
<b>NET INCOME / (EXPENDITURE)</b>												
<b>BEFORE TRANSFERS</b>		(22,442)	-	109,441	-	86,999	(160,476)					
<b>TRANSFER BETWEEN FUNDS</b>												
		20,230			(20,230)							
<b>NET INCOME / (EXPENDITURE)</b>												
<b>AFTER TRANSFERS</b>		<u>(2,212)</u>	<u>-</u>	<u>109,441</u>	<u>(20,230)</u>	<u>86,999</u>	<u>(160,476)</u>					
<b>FUND BALANCES at 31st March 2019</b>		183,690	-	-	314,972	498,662	498,662					
<b>FUND BALANCES at 31st March 2020</b>	£	<u>181,478</u>	£	<u>Nil</u>	£	<u>109,441</u>	£	<u>294,742</u>	£	<u>585,661</u>	£	<u>498,662</u>
		Page 22		Note 5c	Note 5a							

This statement of Financial Activities includes all gains and losses recognised in the year.

All Income and Expenditure derives from continuing activities.

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**BALANCE SHEET AS AT 31st MARCH 2020**

	2020	2019
<b>FIXED ASSETS</b>		
Leasehold Premises Improvements (note 4a)	294,742	314,972
Equipment (note 4b)	1,762	2,349
Motor Vehicles (note 4c)	10,024	13,365
	<u>306,528</u>	<u>330,686</u>
<b>CURRENT ASSETS</b>		
Debtors (note 9)	21,220	38,250
Bank Balance	296,829	170,584
	<u>318,049</u>	<u>208,834</u>
<b>CURRENT LIABILITIES</b>		
Creditors (note 10)	(38,916)	(40,858)
<b>EXCESS OF CURRENT ASSETS OVER CURRENT LIABILITIES</b>	<u>279,133</u>	<u>167,976</u>
<b>EXCESS OF ASSETS OVER LIABILITIES</b>	£ <u>585,661</u>	£ <u>498,662</u>
Represented by:		
<b>INCOME AND EXPENDITURE ACCOUNT / GENERAL FUND (note 5b)</b>	181,478	183,690
<b>CAPITAL FUND (note 5a)</b>	294,742	314,972
<b>RESTRICTED FUNDS (note 5c)</b>	109,441	-
	£ <u>585,661</u>	£ <u>498,662</u>

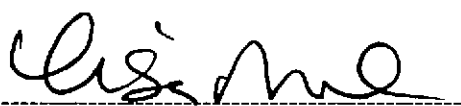
For the financial year in question the company was entitled to exemption under Section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with Section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of section 386 of the Act with respect to accounting records and for the preparation of accounts which give a true and fair view of the state of affairs of the company at the end of the financial year and of its profit and loss for the year in accordance with section 393, and which otherwise comply with the requirements of the Companies Act.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime, and constitute annual accounts required by the Companies Act 2006 and are for circulation to the members of the Company.

The Balance Sheet and Financial Statements were approved by the directors on 30th November 2020 and signed on their behalf by:



LISA MEAD

{ Director / Trustee

**THE OILY CART COMPANY***(Limited by Guarantee)*

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**STATEMENT OF CASH FLOW  
FOR THE YEAR ENDED 31st MARCH 2020**

	<b>2020</b>	<b>2019</b>
<b>CASH FLOW FROM OPERATING ACTIVITIES</b>		
Net Income for the reporting period	(22,442)	(128,748)
Depreciation / Amortisation	24,158	25,468
Decrease / (Increase) in debtors	17,030	13,314
(Decrease) / Increase in creditors	(1,942)	(111,300)
Funds received for future periods (Restricted)	109,441	-
<b>Net cash provided by operating activities</b>	<u>126,245</u>	<u>(201,266)</u>
<b>NET CASH MOVEMENT</b>	<u>126,245</u>	<u>(201,266)</u>
<b>Cash at 1st April 2019</b>	170,584	371,850
<b>Cash at 31st March 2020</b>	296,829	170,584
<b>NET CASH MOVEMENT</b>	£ <u>126,245</u>	£ <u>(201,266)</u>

**THE OILY CART COMPANY***(Limited by Guarantee)*

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**INCOME AND EXPENDITURE ACCOUNT  
FOR THE YEAR ENDED 31st MARCH 2020**

<b>INCOME</b>		<b>2020</b>	<b>2019</b>
<b>SELF-GENERATED INCOME</b>			
Fees Receivable	- UK	39,172	158,212
	- USA	-	42,551
	- Japan	6,593	-
Royalties Received		45	1,505
Education Income (inc summer school and training)		2,020	8,954
Interest Received		928	2,068
Theatre Tax Credit		47,070	44,156
Sundry Income (including reimbursed expenses)		3,434	4,215
		<u>99,262</u>	<u>261,661</u>
<b>FUNDS RAISED</b>			
Grants and Donations (Core Funding) (note 6a)		106,417	75,000
Sundry Donations (note 6b)		6,439	546
		<u>112,856</u>	<u>75,546</u>
<b>GRANTS RECEIVABLE</b>			
<b>ARTS COUNCIL ENGLAND, LONDON</b>		286,576	286,576
Revenue Grant (note 7a)			
<b>LONDON BOROUGH OF WANDSWORTH</b>			
Revenue Grant (note 7b)		10,505	10,505
<b>TOTAL GRANTS</b>	£	<u>297,081</u>	£ <u>297,081</u>
<b>TOTAL INCOME</b>		509,199	634,288
<b>TRANSFER FROM CAPITAL FUND</b>		-	31,728
		<u>509,199</u>	<u>666,016</u>
<b>TOTAL EXPENDITURE (page 21)</b>		511,411	694,276
<b>EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR</b>	£	<u>(2,212)</u>	£ <u>(28,260)</u>
<b>APPROPRIATION ACCOUNT</b>			
Accumulated Surplus at 1st April 2019		183,690	211,950
Excess of Expenditure over Income for the year ended 31st March 2020		(2,212)	(28,260)
<b>BALANCE SHEET at 31st March 2020</b>	£	<u>181,478</u>	£ <u>183,690</u>

**THE OILY CART COMPANY**  
(Limited by Guarantee)

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**INCOME AND EXPENDITURE ACCOUNT  
FOR THE YEAR ENDED 31st MARCH 2020**

<b>EXPENDITURE</b>		<b>2020</b>	<b>2019</b>
<b>PRODUCTION COSTS</b>			
Fees	- Actors and stage management	81,544	142,131
	- Production Manager	14,190	30,250
	- Directors, Designers, Writers etc	44,939	83,903
Core Artistic Salaries		97,865	84,562
Set, Properties, Costumes, Lighting and Music		49,116	69,803
Travelling and Subsistence		22,478	75,318
Transport / Vehicle Cost		9,601	31,229
Advertising, Publicity and Marketing		29,296	18,393
Education Costs and Resources		2,661	6,073
Special Project Costs (Japan Symposium)		5,060	5,787
Sundry Production Costs		1,777	1,665
Fundraising Cost		1,000	2,325
		<u>359,527</u>	<u>551,439</u>
<b>SALARIES AND RELATED COSTS</b>			
Salaries		62,337	48,729
National Insurance		14,567	13,295
Pension Contributions		5,224	3,128
		<u>82,128</u>	<u>65,152</u>
<b>ADMINISTRATION AND OVERHEADS</b>			
Rent, Services and Storage		25,250	25,278
Insurance		8,331	8,007
Telephone / Communications		2,023	2,875
Smallwood Premises Costs		8,325	8,711
Postage, Stationery, Computer Costs & Website plus upgrades		9,858	8,802
Subscriptions		1,524	1,656
Sundry Expenses		1,317	4,047
Staff Recruitment and Training		2,132	7,387
Travelling		1,295	733
		<u>60,055</u>	<u>67,496</u>
<b>PROFESSIONAL / FINANCIAL</b>			
Legal and Professional		1,523	1,451
Accountancy and Independent Examination		4,250	3,500
Depreciation		3,928	5,238
		<u>9,701</u>	<u>10,189</u>
<b>TOTAL EXPENDITURE FOR THE YEAR</b>		<b>£ 511,411</b>	<b>£ 694,276</b>



**NOTES TO THE ACCOUNTS  
FOR THE YEAR ENDED 31st MARCH 2020**

**1 Accounting Policies**

- a** The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1st January 2015) - (Charities SORP FRS 102), and the Financial Reporting Standard applicable in the UK and ROI (FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note (s).

- b** THE OILY CART COMPANY meets the definition of a public benefit entity under FRS 102.

**c Cash Flow Statement**

The Company is required to prepare a Cash Flow Statement.

**d Tangible Assets**

Depreciation is provided at rates calculated to write off the cost of each asset over its expected useful life as follows:

- \* Motor Vehicles and equipment, at 25% per annum on a reducing balance basis.
- \* Computer equipment is written off in year of purchase.
- \* Building Development. Amortisation is calculated evenly over the term of the lease to 30th June 2036.

**e Income**

- i Income from performance fees is included in the Financial Statements for the period in which the relevant performance takes place.
- ii Grants for core activities are included in the year to which they relate.
- iii Grants from Trusts and Donors are recognised as income in the SOFA in the year in which they are received. Any such income that is received for projects to be undertaken in future periods is carried forward as a restricted fund.
- iv The Income and Expenditure account recognises the income applicable to the year's activities.
- v Interest receivable is included when received by the Charity.

**f Expenditure**

Expenditure is recognised on the accruals basis. All costs which can be directly attributable to charitable activities are allocated thereto.

It is not considered that any purpose would be served in apportioning support costs (ie. overheads, administration expenses and staff salaries) to particular charitable activities, as to do so would be arbitrary and could be misleading.

**g Funds Structure**

The funds structure of the charity is described in note 5.

**h Taxation**

The Company, as a theatre production company, is entitled to claim Theatre Tax Credit. As a registered Charity (1000799), it is exempt from taxation on investment income applied for Charitable purposes and from taxation on capital gains.

**THE OILY CART COMPANY**  
(Limited by Guarantee)

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**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2020**

**2 Statement of Financial Activities - Analysis of Income**

**a Grants and Donations**

	Unrestricted Funds	Restricted Funds	Total 2020	Total 2019
Grants for Core Activities - Public Bodies	297,081	-	297,081	297,081
- Trusts	106,417	109,441	215,858	75,000
Other Donations	6,439	-	6,439	546
	£ 409,937	£ 109,441	£ 519,378	£ 372,627

NB. Detailed information on this income can be found on page 22 and the supporting notes.

**b Investment Income**

Bank Interest	£ 928	£ -	£ 928	£ 2,068
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**c Incoming Resources from Charitable Activities**

Fee Income from Productions	47,830	-	47,830	211,222
Theatre Tax Credit	47,070	-	47,070	44,156
	£ 94,900	£ -	£ 94,900	£ 255,378

**d Other Incoming Resources**

Sundry Income (inc reimbursed expenses)	£ 3,434	£ -	£ 3,434	£ 4,215
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<b>TOTAL INCOMING RESOURCES</b>	£ 509,199	£ 109,441	£ 618,640	£ 634,288
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**3 Statement of Financial Activities - Analysis of Expenditure**

**a Charitable Activities (detailed on page 23)**

	Unrestricted Funds	Restricted Funds	Total 2020	Total 2019
Direct Activities Costs	231,366	-	231,366	446,159
Advertising, Publicity and Marketing	30,296	-	30,296	20,718
Staff Salary Costs	179,993		179,993	149,711
Depreciation / Amortisation	24,158		24,158	25,468
Other Support Costs - administration, overheads etc	60,055	-	60,055	67,499
Legal and Professional Costs	5,773		5,773	4,951
	£ 531,641	£ -	£ 531,641	£ 714,506

**b Other Expenditure**

Payments out of designated funds	£ -	£ 80,258
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<b>TOTAL EXPENDITURE</b>	£ 531,641	£ 794,764
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# THE OILY CART COMPANY

(Limited by Guarantee)

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## NOTES TO THE ACCOUNTS continued FOR THE YEAR ENDED 31st MARCH 2020

### 4 Fixed Assets

#### a Improvements to Leasehold Premises (see also note 5a)

Cost:	As at 31st March 2019	433,572	
	Additions during the year	-	433,572
Less:	Amortisation as at 31st March 2019	118,600	
	Amortisation charge for the year to 31st March 2020	20,230	138,830
<b>NET BOOK VALUE at 31st March 2020</b>		£	<b>294,742</b>

#### b Equipment

Cost:	As at 31st March 2019	48,583	
	Additions during the year	-	48,583
Depreciation:	As at 31st March 2019	46,234	
	Charge for year to 31st March 2020	587	46,821
<b>NET BOOK VALUE at 31st March 2020</b>		£	<b>1,762</b>

#### c Motor Vehicles

Cost:	As at 31st March 2019	47,204	
	Additions during the year	-	47,204
Depreciation:	As at 31st March 2019	33,839	
	Charge for year to 31st March 2020	3,341	37,180
<b>NET BOOK VALUE at 31st March 2020</b>		£	<b>10,024</b>

### 5 Fund Balances

#### a Capital Fund (established for Building Fund for Improvement to Leasehold Premises)

Balance at 1st April 2019	314,972	
Amortisation for year to 31st March 2020	(20,230)	294,742
<b>Balance at 31st March 2020</b>	£	<b>294,742</b>

#### b General Fund - £181,478

The surplus accumulated is in line with the Company's policy on reserves and is retained in order to continue the development of the Company's work (see Trustees' Report).

#### c Restricted Fund - £109,441

Grants have been received from charitable trusts for artistic projects which are planned for future years.

Esmée Fairbairn Foundation	29,441
The Taurus Foundation	5,000
Garfield Weston Foundation	75,000
	£ <b>109,441</b>

**THE OILY CART COMPANY***(Limited by Guarantee)*

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**NOTES TO THE ACCOUNTS continued  
FOR THE YEAR ENDED 31st MARCH 2020****6 Funds Raised****a Grants from Trusts for Core Funding**

	<b>2020</b>	<b>2019</b>
The True Colours Trust (Summer School bursaries)	1,100	-
Tuixen Foundation	-	10,000
The Taurus Foundation	5,000	-
Paul Hamlyn Foundation	-	30,000
The Sobell Foundation	15,000	15,000
Leathersellers Company	20,000	20,000
BBC Children In Need	29,875	-
Esmée Fairbairn Foundation	29,442	-
The Hedley Foundation (Jamboree)	3,000	-
The Goldsmiths Company Charity (Jamboree)	3,000	-
	<b>£ 106,417</b>	<b>£ 75,000</b>

**b Sundry Donations**

	<b>2020</b>	<b>2019</b>
Individuals donations (inc. The Big Give Christmas Challenge)	6,310	-
Miscellaneous donations	129	546
	<b>£ 6,439</b>	<b>£ 546</b>

**7 Grants Receivable**

**a** Arts Council England, London, offered a Revenue Grant of £286,576 (2019 - £286,576)

**b** It is confirmed that the Revenue Grant of £10,505 received from London Borough of Wandsworth was expended on creation and presentation of performances project engaging with children with disabilities, and training of teachers within the London Borough of Wandsworth.

# THE OILY CART COMPANY

(Limited by Guarantee)

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## NOTES TO THE ACCOUNTS continued FOR THE YEAR ENDED 31st MARCH 2020

### 8 Staff

The average number of persons employed full time by the company was 4 (2019 - 4).

No member of staff received a salary in excess of £60,000. Total staff costs were:

	2020	2019
Salaries	160,202	133,296
National Insurance	14,567	13,295
Pension Fund Contributions	5,224	3,128
	<u>£ 179,993</u>	<u>£ 149,719</u>

	2020	2019
Total remuneration of key management personnel in the year was	<u>£ 86,363</u>	<u>£ 92,396</u>

### 9 Debtors

	2020	2019
Trade Debtors	13,586	28,521
Prepayments	7,634	6,242
Grants due	-	-
Other Debtors	-	3,487
	<u>£ 21,220</u>	<u>£ 38,250</u>

### 10 Creditors

	2020	2019
Trade Creditors	3,910	8,097
Other Creditors		
Revenue and Customs - PAYE	4,474	3,238
- VAT	3,182	3,545
Sundry Creditors	4,204	2,648
Accruals	23,146	23,330
	<u>£ 38,916</u>	<u>£ 40,858</u>

### 11 Fund Balances

Net Assets are held for the various funds as follows:

	General Fund	Restricted Fund	Capital Fund	TOTAL FUNDS
Fixed Assets	11,786	-	294,742	306,528
Net Current Assets	169,692	109,441	-	279,133
FUND BALANCES at 31/03/2020	<u>£ 181,478</u>	<u>£ 109,441</u>	<u>£ 294,742</u>	<u>£ 585,661</u>

**THE OILY CART COMPANY**  
*(Limited by Guarantee)*

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**NOTES TO THE ACCOUNTS continued**  
**FOR THE YEAR ENDED 31st MARCH 2020**

**12 Future Commitments**

The Company has entered into a 25 year lease with Wandsworth Council for the occupation of premises at Smallwood School. The lease was effective from 1st July 2011 at an initial annual rent of £15,000. The Company may terminate the lease by giving 24 months notice. At each 5 year break the lease provides for a 25% increase in the rent. The cost included in the accounts for the year is £18,750.

**13 Trustees' Remuneration and Expenses**

No Trustee received any remuneration or expenses.

**14 Trustee Indemnity Insurance**

Insurance is in place to protect the trustees and other officers against the consequences of any neglect or default on their part. The cost of this insurance is £500 (2019 - £1,744).

**15 Independent Examination and Other Financial Services**

The accounts include the following fees payable to Jon Catty and Company.

Independent Examination	2,000
Accountancy Services	2,250
	<u>£ 4,250</u>

**16 Related Party Transactions**

The only related party transactions are as described in note 8 relating to key management personnel (see also note 14).